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# THE AUTHOR & JOURNALIST



## HOW TO WRITE A DETECTIVE STORY—

Methods of George Allan England, Ferrin L. Fraser, MacKinley Kantor, and Jack Woodford

By Edwin Baird

## THE PSEUDO- SCIENTIFIC FIELD—

By R. Jere Black, Jr.

## HOW HARD ARE YOU WORKING?—

By E. A. Du Perrier

## Continuing CONSISTENT CHARACTERIZATION—

By Alan M. Emley, LL.B.

## Literary Market Tips of the Month — Prize Contests — Trade Journal Department, etc.

MAY  
1930

# THE AUTHOR

## & JOURNALIST

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MUCH INTEREST is being manifested in the subject of talking pictures, but very little has been published that is definite and authoritative on the actual conditions facing an author desirous of writing for this field. To settle doubts and conflicting stories, THE AUTHOR & JOURNALIST recently decided to make a first-hand investigation. David Raffelock, associate editor, has just returned from Hollywood, where he went for the express purpose of digging out the facts on the moving picture situation as it concerns the freelance writer.

Mr. Raffelock's report on conditions and his conclusions relative to chances of selling original scenarios will undoubtedly interest greatly the majority of our readers. His opportunities for securing inside information and getting the actual "low-down" were exceptional. His article will be published in the June A. & J.

No FEATURE published by THE AUTHOR & JOURNALIST ever proved more popular than the "Marketing Chart" in our March Annual Forecast number. In connection with the brilliant analysis of magazine markets by Elizabeth Emmett, it is, in the opinion of many, the most important feature, aside from our Quarterly Handy Market List, ever published in a magazine for writers.

The chart was limited to the markets available for various types of adult fiction. Many requests have been received for a similar chart covering the juvenile market field. In response to this demand, we have arranged to publish a juvenile marketing chart in the next issue of THE AUTHOR & JOURNALIST. This chart has been prepared by

Miss Ann Warner, an author of wide experience in the juvenile field. The chart will be published in the June issue.

THE HAZARDS of a traveling editor are many. Perhaps that is why comparatively few can be lured from their sky-scraper retreats out into the open, where they become fair game for ravening writers.

Take the harrowing experiences of Harold Hersey during the early quarter of his present two months' trip throughout the United States. At Rochester, N. Y., he was initiated into Rattlesnake Pete's, with ceremonies fearsome and terrible. In Chicago he unexpectedly stumbled into a bit of gang warfare—actually witnessed the shooting of a racketeer. But the most exciting experience occurred when he reached Denver, April 4th.

Here, at the close of a luncheon with a group of his contributors, he was arrested and hustled to the county jail. With some apparent difficulty, his friends succeeded in getting an early hearing for him. After spending an hour or so in jail he was haled before a criminal judge for trial on the charge of circulating magazines deleterious to the morals of youth. Copies of *Gangster Stories* and *Racketeer Stories*—recently banned by the New York vice commission because of their vivid realism from the newsstands of that highly moral city—were produced in evidence against him. Hersey protested against accepting the lawyer assigned to him by the court, but a stern judge ruled that the trial must go on. Among other witnesses, Mary Brown, a school teacher, testified that her pupils, after reading the magazines in evidence, became unruly, formed gangs, developed a yen for racketeering.

Judge Charles Morris held that there was ample ground for holding Hersey on the charge of attempting to corrupt the "hick" towns of the West with his racketeering literature. At the conclusion of some decidedly scathing remarks, he bound Hersey over for further trial two weeks hence, placing his bond at \$25,000. The temporary counsel was awarded \$200 attorney's fees.

Then Hersey was led to the sheriff's office, where he found a group of writers hilariously awaiting him and it developed that the whole thing was an elaborate joke, staged by Ray Humphreys, chief investigator for the district attorney's office, and some other Denver scribes, supposedly smarting under the sting of past rejections. Mary Brown proved to be Mrs. Earl Wettengel, charming wife of the district attorney. Judge Morris, and the defense and prosecuting attorneys, were members of the staff of the district attorney's office. The court attaches were real. So convincing was the court procedure that most of the audience which packed the courtroom supposed that they were witnessing a bona fide trial.

Editor Hersey claims that he suspected that it was a hoax from the first, having been warned that Denver writers are somewhat rough in their treatment of editors. Certainly, no one enjoyed the practical joke more than its victim.

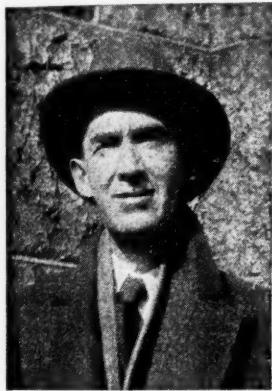
# THE AUTHOR & JOURNALIST

May, 1930

## How to Write a Detective Story

BY EDWIN BAIRD  
*Editor of Real Detective Tales*

VI—WRITING METHODS OF GEORGE ALLAN ENGLAND, FERRIN L. FRASER,  
MACKINLEY KANTOR, AND JACK WOODFORD.



Edwin Baird

reasonably assume, therefore, that in writing this type of story all authors would use practically the same procedure. Instead, however, we find each using his own individual method, though all may achieve substantially the same result.

It is always difficult, of course, for one writer to tell another how he writes his stories; but at least, in the case of the detective story, he can describe his system of getting plots, maintaining suspense, keeping the solution of the mystery hidden—in brief, how he writes stories that sell. And therein he can offer some profitable advice to those who would specialize in this field.

A number of successful detective story writers have divulged their methods of work to me, and that these methods vary widely will be disclosed by what follows.

Taking these writers in alphabetical order, we first lend an attentive ear to the creator of T. Ashley, Private Investigator, a detective who has appeared in I know not how many thrilling stories in heaven knows how many various books and magazines. We hear from GEORGE ALLAN ENGLAND on "How I Write Detective Stories":

THERE are as many different ways of writing a story as there are different sorts of people writing them.

This is true, in part at least, even of the detective story—and the detective story, as we have seen, is usually cut from a standard pattern. One might

HOW do I write detective stories? Well, I just sit down and write 'em, that's all. Still, it isn't quite so simple as that. I do have a certain method. Probably my method wouldn't work for anybody else, but such as it is, here goes.

First, I stick to one main character, one hero or protagonist. My detective stories are nearly all built around the personality of T. Ashley, Private Investigator—or, as I sometimes call him, Connoisseur of Crime. What does the "T" stand for? Search me! I never knew; I don't know now; I never shall know. Is it Thomas, Thaddeus, Timothy, Theseus, Theophilus or Triptolemus? I cannot say. Your guess is as good as mine. Perhaps, like the famous French family of "B," my hero has never had any other name. Quien sabe?

Anyhow, it simplifies matters to keep to the same hero. I don't have to get acquainted with a new detective each time, or invent a fresh personality and viewpoint. It seems to me highly essential to pick out a good, human sort of chap, and get to know him well, and then cleave to him faithfully, through thick and thin.

As for the plots, I pick them up everywhere. People tell me incidents and fragments; I get hints from newspaper items and from cases in medical journals or textbooks; I invent crimes, myself. The fact that I travel a great deal and visit foreign countries, helps me in working out strange and puzzling felonies, odd backgrounds, new locales. T. Ashley is something of a globe-trotter. He speaks several languages so perfectly that nobody would ever suspect him of not being a native. He is a citizen of the world, happily at home in all lands and never homesick in any.

One thing I don't do is have him assume disguises. That disguise business is a "cheese." T. Ashley never has to take refuge behind blue glasses or mufflers or toupees or curled horse-hair whiskers. He faces the world *in propria persona*; and though his enemies occasionally take a pot-shot at him, or a dig with a dagger, these never make any permanent impression on him. Threats fail to terrify T. Ashley. Lethal weapons only slightly and temporarily impair his good looks and excellent digestion. Whatever happens, he remains calm, untroubled, master of the situation. Does he never become rattled or frightened? Never? In the words of "Pinafore":

"What, never?"  
"Well, hardly ever!"

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Of course, once in a while something jars him a bit, but not for long. His nerves are of steel; non-rustless steel, at that! Besides, he can always shoot just one thirty-second of a second quicker than the crook. That helps, too.

Now to revert to the plot. Once having invented a good, soul-satisfying crime or piece of skullduggery, I reconstruct the whole series of events, usually writing them down briefly. I then pick out some point in the proceedings where somebody—a cop or otherwise—finds the body, or discovers that there has been a robbery, or whatnot. I usually so contrive this point that the solution of the problem seems perfectly obvious. Anybody with a quarter of an optic can see that such-and-such happened. Of course John Smith committed suicide, or old man Hackmatack was brutally slain by William Brown. No doubt of it in this world, ladies and gentleman. As for the robbery, why it's plain as paint on a flapper's face that Henry Robinson did it!

After Brown or Robinson is safely in durance vile, T. Ashley shows up. Sometimes he's summoned; again he just volunteers. He sees, oh, ever so much that nobody else can possibly see. Naturally, why shouldn't he? Don't I know all about it, from the very beginning, and isn't he fully entitled to my entire information? Then, too, his being a linguist, chemist, botanist, anthropologist, an expert on all drugs and poisons, as well as an authority on the use and effects of all known and some hitherto unknown weapons, helps him a good deal. You can't expect the common, run-of-the-crop policeman to be and know all that.

So T. Ashley isn't long in unraveling the tangled skein, which invariably leads to quite another end than the one that everybody else—including the reader—saw as obvious from the very beginning. And there you are!

T. Ashley works with considerable humanity. At times he weighs so-called justice against the strict letter of the law, and allows the miscreant to do a graceful fade-away, if real justice demands it. Again, with the greatest coolness, he mercifully permits him to commit suicide, thus saving legal expenses and the law's delay. If, however, after all is considered, the villain really deserves to be delivered over to the catchpalls, why, T. Ashley ups and delivers him, P.D.Q., and calls it a day.

It is obvious that T. Ashley must be, and is, *sans peur et sans reproche*. In other words, he's just about what I'd like to be, myself, if Providence had seen fit to endow me with anything like a reasonable share of common sense, brains, lion-heartedness and pulchritude. I suspect that T. Ashley is for me what the psychological sharks call an "escape-medium"; just as I know most detectives are for most readers. Because of his qualities as something of a superman—though a courteous and exceedingly mild-mannered one—he satisfies a certain need in my makeup. Through the exercise of his superior intelligence and bravery, and the unfailing zest wherewith he plunges into deeds of derring-do, he supplies an obvious lack in my cosmos. I only hope my readers feel the same way about him and *their* cosmoses!

Is the above rather vague? Perhaps. But after all, ought not writing-formulas to be somewhat vague? When they become fixed, they mummify and wither. And if I entertain any ambition at

all for T. Ashley, it is that he may become ever more protean in his intelligence, more nonchalant and invincible, a more constant terror to all miscreants, whether their brows be low or high (preferably the latter), and a more perpetual surprise to all who, with their kind indulgence, may follow his many and far-flung adventurings.

The detective stories of FERRIN L. FRASER are noted chiefly for their sound plot construction and "feeling" for atmosphere. Rarely, if ever, does he color his writing with emotional "love interest" or purple patches. No sentimental nonsense for him. He prefers the cold, flawless, analytic story—a story so perfectly constructed and carefully wrought that no sharpshooter can find a vulnerable spot wherein to puncture it. Concerning his methods, and detective stories in general, Mr. Fraser has this to say:

**I**N the first place, I believe a distinctive detective story must be more than a series of stirring incidents, more than a set of clues designed to baffle the reader, more than a frame to exhibit the analytic prowess of the detective. It must, to my mind, create a distinct effect. And to do so, at the very outset the length of the detective story, especially the novel, is definitely limited. It must be short enough to read at a single sitting; a detective novel of more than forty to sixty thousand words loses much of its power, for at a second sitting the reader, unless he be especially gifted with memory, has forgotten much that has gone before, is likely to overlook past clues, has lost the sweeping power which is the chief feature of the detective story, and at the end is likely to be sadly disappointed in a yarn which actually was full of potentialities.

Great though Wilkie Collins's "Woman in White" and "The Moonstone" are, splendidly written and intricate in plot as are Emil Gaboriau's "The Count's Millions" and "Caught in the Net," certainly these stories would have gained much in their effect had they been considerably shortened. Gaboriau's "Monsieur Lecoq," one of his best stories and far shorter than the others, is visual proof. With this in mind, I have ever been careful never to let my detective novels run over sixty thousand words. It is the first theory I work on.

When I say "effect" of a story I mean the effect upon the reader. He must either be amazed, thrilled, astounded, or impressed by logical deduction. One of my first methods of establishing effect is through the setting. I am very particular to select a setting which reflects an atmosphere, not necessarily of the unusual, but a bit glamorous or mysterious. In "Hangman's House" I chose an isolated mansion owned by an astronomy professor. In "The Invisible Murderer" I selected a locked and impregnable bank vault as the scene of the crime. In "The Screaming Portrait" the setting was an old English castle.

I believe the effect is heightened by making a person of some importance the victim. The public is not particularly interested in sordid murders

of gangsters. In fiction, as well as fact, they want their crimes glamorous; a Hall-Mills case or a Leopold-Loeb killing is worth columns of print, while a dock murder is dismissed in a few lines and from the mind.

As Meredith's idea of comedy is only comedy if it be "in the drawing room," so detective stories must be tales of people who have "arrived," whose deaths mean something. A story of the murder of a President of the United States or one of a King of England would be a best seller for years to come.

Selecting, then, a setting which will reflect mystery or at least arouse interest, and characters of a social stratum at least average or above, is a prerequisite for my type of story. The material I may take from everyday life, but I must confess most of it is the result of imagination, as I believe it must be.

To my mind, realism has little place in the detective story. The essential idea of a detective story, though a realistic atmosphere may be created, and must be created to give a proper illusion of fact, is romantic. The average actual murder is uninteresting, non-complicated, and sordid. It would make extremely dull reading. It must be dressed up and its realism clothed in romantic fancy.

I said I gained material for stories from everyday life. Let me illustrate: The idea for my story, "The Murder at the Willows," came from the simple fact of color-blindness. The sole clue to the crime was altered tops on two different colored tobacco humidors. There could be but one explanation (in the circumstances I arranged) for these misplaced tops—color-blindness in the person who placed them thus.

But it is from imagination that most of my ideas come. "The Unsolved Crime" developed through the fantastic idea of a piano being played while the keyboard was locked. "The Stolen Skull" was built around the idea of a dead man's eye sockets being ideal places to conceal diamonds. But development of these ideas does not come easily. It requires much time and study. One of my stories which began (in the mind) with the idea of a kidnapped girl, dropped this idea altogether and finished as an exposé of police methods, the newspaper racket, and a seemingly unbreakable alibi.

Taking, then, my setting and characters, and with an idea in mind which I have plucked either from life or imagination, I proceed to murder some one. The method of murder is not particularly important so long as it is a possible and logical one. If it is an unusual method, so much the better, so long as it remains possible and logical. But, before the murder, I decide upon a motive for the killing. The motive must be strong and perfectly in keeping with character.

Usually I provide several of the characters with logical motives. This is not necessary in a story in which the motive is the main mystery, but it is unavoidable in the interest of suspense if I would give the reader all the evidence as it is found, which I believe must be done for fair play and sound craftsmanship.

Having, therefore, decided upon a setting, a group of characters, a central idea, a motive, and a person to kill, I proceed to kill him. From the

moment of the murder, suspense practically automatically maintains itself until the *denouement*. True, it must be sharpened at times by incident, the discovery of clues, and deduction. But in doing so I strive never to introduce a false or misleading clue without due warning to the reader. False clues may be found in actual cases, but in the detective story we are dealing with what amounts to a mathematical problem, and every clue, incident, and deduction must have a direct and progressive bearing on the eventual end of the story.

Until now I have been speaking of the simplest form of the detective story: the commission of a crime and its solution by logical deduction. The plot story is more complicated. In the first place, it requires a much broader and more sweeping central idea, a more direct bearing on life and human nature, a more concise outline of character and situation, and, above all, an *inevitability* of development. A true plot story is much more mathematical and complicated than a story of incident. Doyle's are stories of incident; Gaboriau's, stories of plot. Doyle's stories begin with an incidental crime and its solution; Gaboriau's stories begin with a series of situations and incidents which, when worked out, make the crime inevitable.

It is possible to write a story with a seemingly intricate plot (as does Harry Stephen Keeler) by linking together a series of widely related incidents and in the end forming them into a chain. To my mind these are not true plot stories because they lack an inevitability of sequence. There is no limit to the number of episodes they may contain, while a plot story is strictly limited to a definite number of episodes which, in the given circumstances, could not otherwise but have occurred. It is the difference between history and geometry, the difference between the well-made (with a hyphen) play by Pinero and one of an episodic nature by O'Neill. In a novel of mine, "The Screaming Portrait," I think I have executed the typical plot story. Given the set of characters, the past events, and the present circumstances, there was but one possible thing which could happen. In other words, the development was inevitable.

The fame of MACKINLAY KANTOR, although he has written a number of creditable detective tales, does not rest solely on this type of fiction. It depends, rather, on his picaresque views—almost photographic in their startling reality—of the curious phases of life he has encountered in his inquisitive journeys to and fro in the land. But because he has written some uncommonly fine detective fiction, anything he has to say on the subject is certainly worth hearing. Mr. Kantor has the floor:

SOME writers may be able to recite the visible steps in the carpentry of their detective stories, but I certainly can't do that. In the first place, I don't write many detective stories; most of mine are crime or murder yarns, built around characters and not around plot. The few novelettes which I do publish are the result of grilling labor, con-

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scious arrangement, and much studious application before I ever put a word down on paper.

I can't work from an outline, but am somewhat fortunate in having developed a subconscious "plot mind." Isabel Patterson and about twenty other critics complained that my first novel, "Diversey," which was also the first novel of Chicago gang life to appear, was overplotted. "Everything dovetails too neatly," they said. "Mr. Kantor planned his tangents a trifle too consistently."

That was all the more surprising to me when I knew that I started "Diversey" with no plot, no succession of characters, no hypothesis. I merely began to write about a segment of life which I knew, and the chronology followed quite subconsciously. The primary incident of a young man's entry into a city lodging house was followed by the logical introduction of another man and a girl; when the other man turned out to be a well-known gangster in hiding, it was through no cold forethought on my part. Things do happen that way.

I have the most profound admiration for the literal Keeler or Wright who works with graphs and chalk-boards and maps. But I do believe that only a mathematical mind dare concern itself with such impressive trappings, and mine is not a mathematical mind; I still find myself doing simple sums on my fingers.

Few can deny that certain external influences will hasten the development of a graphic plot. Some are susceptible to music; some to visual suggestions. Jack Woodford, I believe, belongs to the latter class; he hypnotizes himself with dots or asterisks typed on the machine before his eyes. When I lived in Chicago I used to go for long rides on the Elevated during slack hours of the day, and depend upon the sound of the wheels to lull my mind into a productive state. Now I go out to drive in the country, preferably over a lonely road, and am usually successful in finding my subject while shooting across the prairie. At those times I drive quite automatically, and have been surprised to awake from the contemplation of a possible story and find myself twenty miles farther than I had thought I was. . . . I wouldn't recommend this "hypnotic driving" to anyone else. Probably most writers will live a lot longer if they don't try it. But I've never skidded or piled up in the ditch—yet.

JACK WOODFORD, I believe, has the reputation of having written and published a greater number of short-stories than any writer in Chicago, if not in America. I haven't checked up on this, for no statistics are available, but I am sure there are few, if any, writers who have such a bewildering output. In length, his pieces run from one thousand to one hundred thousand words. In theme, they deal with everything, from pure mother love to violent death in a brothel. Among them are some detective stories that are remarkable, chiefly, for their impenetrable mystery plots. The average reader, I dare say, was completely baffled by the mysterious happenings in his last two

detective novelettes, "The Invisible Death" and "The Vampire." Even the hardened addict couldn't fully foretell the outcome of these stories till he had read them through to the end. Here, then, is what this prolific and unusual writer has to say about his writing:

**A**S to my short-story methods: they are probably the worst in America, and I'm sorry; but I still stick to my story that I write them always without planning them. I know I lose something, but I still feel, after twelve years of it, that I also gain something in spontaneity. Of course, often, plots for short-stories come to me entire, and then I work them out as most other authors do; but by far the largest number of my stories are written without my consciously knowing what the plot is to be when I start.

I sit down at the typewriter to do a particular type of story; sex, love, detective, or what-not. I write a first paragraph which I hope will hook the reader's attention, then I begin to build in a character which I hope will be an interesting one. I plunge the character into a situation, then pause and find how to get him out of it. Always I have the feeling that I have worked the poor oaf into a situation from which there is no extrication; but, invariably, I manage to find some way out of the labyrinth for him. As I am usually surprised myself by the development of the story, I cannot help but think that the reader feels something of the surprise I experience.

Another reason why I stick to writing short-stories this way, instead of in the accepted ways, is that I am persuaded, from my study of psychology, both textbook and my own, that the writer who depends upon his conscious, surface mind, for inspiration, is tapping only about one-tenth of his latent abilities. The subconsciousness, you know, has been called the submerged nine-tenths of the mind. I have a feeling—of course I can't prove my contention—that though I do not consciously know how to work my character out of the labyrinth when I start a story, I do *subconsciously* have the whole thing outlined. And, by going ahead in what would appear to be an almost blind manner to write the story I force the subconscious to deliver what it might not otherwise be coaxed to deliver. Although I have never gotten credit for it, I think that there are few commercial writers in this country who use story formulas less than I do. I have always refused to adhere to them, and have lost many sales I might have had, perhaps, by not doing so, but they bore me to death, and I get a little kick out of formulating my own story patterns extemporaneously and, perhaps, subconsciously.

Probably there is nothing drier, dustier and more meretricious, than the speeches of contemporary politicians. The reason for this, I believe, is that they plan them beforehand, even, in fact, write them down and read them. As they read them, or as they repeat them from memory, they are so bored themselves that they cannot help but bore their hearers. Such a speaker as Roosevelt, on the other hand, who could jump up on the spur of the moment and give a good performance, could do so

and interest his hearers, perhaps, better than those who have come after him, because he felt a certain elan himself as he spoke. He passed this on to his hearers.

I stick to the same system in writing novels. I start with the first chapter, without the slightest notion of what I shall put into any subsequent chapter. As I write along, chapter after chapter, I try to force the subconscious to deliver. Perhaps this system of mine might be wholly condemned, as touches upon the novel form, through the fact that I have sold neither of the novels I have completed. However, I am not sure that this is because of construction defects; I rather think it is because they are both too raw—or so at least the publishers tell me. However, I'll sell them yet. I never wrote anything in my life that I couldn't, eventually, sell somewhere.

A NUMBER of readers, who are perusing this series of articles in THE AUTHOR & JOURNALIST, have written to me requesting that I say less about the novel and more about the short-story, since most writers are interested more in the latter form of detective fiction. The argument seems sound, and in my next article I shall dissect some recent examples of short detective stories, published in various magazines, and endeavor to point out the reasons for their publication.



## How Hard Are You Working?

BY EDMOND A. DU PERRIER

I spent an evening recently with Albert Richard Wetjen, the sea story writer, and one of the vital writers of the West. We were chatting aimlessly about things. Mostly about the craft. I was complaining about the scarcity of checks lately, although I admitted most of my stuff was selling.

"How hard are you working?" he asked me suddenly.

"I turned out one long article and one short one this week; worked like the dickens."

He gave me a look of disgust.

"Is that all? How many finished words?"

"Maybe six thousand all told. I think that's enough for one week."

"You want to be a successful writer, don't you?"

"Naturally."

"And you are ready to quit at the end of six thousand words and call it a week on Friday night. My God! You've got the wrong idea, boy. If you are going to be a success in this game and draw big word rates your work is never done. Especially for a beginner. You should have enough work piled up ahead of you so that there are so few days off in a month that you can count them on your thumbs."

"You were talking the other night about wanting to go to Australia next year or the year after. Yet you let two days go last week and two this week that I know of.

Four days. They might have been your four best days. They might have brought you a week's fun over there. But they are gone now. Thousands of unwritten words—because you, a beginner, had the nerve to think that your week's work was done."

I was beginning to get a little hot about this bawling out.

"Well, how much did you work last week?"

"I worked all day every day. I can afford to play at nights. If one works days as you do, they have no time to be partying at night. When I started I worked all day in the hop fields and wrote at night—every night! If you're afraid to burn midnight oil then you're not the kind of stuff to build a writer out of."

He tossed a telegram in my lap. It was from a movie concern offering him five thousand for the movie rights to one of his books.

"Read that," he said. "There are five thousand words in that book which were written on a week-end when I refused to go out. You get the idea. Work, work, work. All the time."

At this moment our one-sided conversation was broken up. A few hours later I went home. As I had to be fit for my job the next day I didn't write then. Tonight Dick and I were to be joint hosts to a party at the club. I took his advice literally. He's "hosting" alone. I'm working.

# The Pseudo-Scientific Field

BY R. JERE BLACK, JR.



R. Jere Black, Jr.

WITH the recent appearance of *Astounding Stories* (a Clayton publication) and its two-cent-a-word rate, a field hitherto comparatively little known, and rather unprofitable for the general fiction writer, now assumes a new and more enticing aspect.

This is the field of pseudo-scientific fiction, and, from all indications, it is one which will repay investigation by the aspiring author.

For scientific fiction or, as it is sometimes called, scientifiction, has come to stay. The demand for it has been growing steadily, and apparently the saturation point is far from reached. In addition to the five monthlies now exclusively devoted to tales of this type, there are numbers of general fiction magazines—such as *Argosy*, *Blue Book*, and even that Holy Grail of writers, the *Post*—which are running them more and more frequently.

Accordingly, it is my purpose in this article to make a brief survey of these highly specialized publications together with an analysis of the variety of material they prefer. While I have not written for them (with the exception of scientific verse contributed to *Science Wonder Stories*, and an—as yet uncompleted—interplanetary novel) I have read and plotcharted every single issue of the lot from the first number of the father of them all, *Amazing Stories*, to the latest copy of the newly-born *Astounding Stories*.

The first magazine in the world to devote itself exclusively to scientific fiction was *Amazing Stories*, launched in April, 1926, by the Experimenter Publishing Corporation. Though for a time in some difficulties, it has never missed an issue, and today apparently is flourishing. For some years

this magazine had the field to itself, but in March, 1929, its first editor, Hugo Gernsback, left it and started a rival (*Scientific Wonder Stories*), a venture which he speedily followed with two others—*Air Wonder Stories* and *Scientific Detective Monthly*. All these publications paid low rates to contributors, one-half cent a word being the average. But, with the entry of still another rival, *Astounding Stories*, in January, things from the fictioneer's standpoint began to look up. For, like all Clayton publications, this one pays a minimum rate of two cents a word.

For what? Well, let's see—

**F**IRST as to the general type. All pseudo-scientific fiction is *just that*. Fiction with a super-imposed coating of popularized, predigested, easy-to-swallow science—sometimes a rather tenuous coating. The majority of the stories used by these magazines may be grouped into four grand divisions in the order of their popularity with readers and—consequently—editors. (I base this grouping upon the announced preferences of the readers of the various magazines, and also upon my own tabulations of the relative quantity of each kind published.)

- I.—*The Interplanetary Tale*
- II.—*The Tale of the Future*
- III.—*The Giant Insect Tale*
- IV.—*The Fourth Dimension Tale*

Let's have a look at these divisions. First, in point of popularity, comes the Interplanetary Tale. All varieties of it have about the same basic plot, differing only in supporting incident. The hero, either a professional or an amateur scientist, invents a space-ship which is capable of conquering gravity and hence bridging the gulf between the planets. Often the inventor encounters conflict before the ship is completed, difficulty in raising necessary funds, attempts of jealous rivals to steal his plans, etc. But naturally he wins through. Details of just how the invention is consummated are—of necessity—rather meager, though the lack of scientific particulars is often adroitly camouflaged by the use of polysyllabic sci-

entific generalities. Sometimes the power of the gravity-annulling vessel is represented as being derived from the splitting up of atomic energy, or from the use of electric power automatically derived from the rays of the sun. More frequently, however, the writer chooses to have his scientist rely on recurrent explosions of various rockets a la Goddard. In a few stories, particularly those laid in the future, slight attempt (if any) is made to explain the space-flier, under the adroit pretext that such inventions are "by now too well known." In fact, really any sort of space-annihilator gets by; because, after all, the reader is anxious for the hero to reach other planets, hence will not quibble at the means employed.

So up goes our hero, up to the moon, or Mercury, or Venus, any one or all, depending of course upon the author's preference. Once there, the writer can let his imagination run riot, restricted only by certain earth-bound tabus. While there does not absolutely have to be a girl, there generally is—one who either accompanied the scientist hero (properly chaperoned, of course) from the earth, or a maiden of the moon, a Neptune niftie, Jupiter Juno, or what have you? Then there must be a battle with the inhabitants of the visited planet, almost invariably equipped with death rays, in which combat of course the hero is triumphant, foiling their attempts to steal his spacecar or the girl, and, finally, after many fantastic adventures, returning to earth together with his sweetheart and some rare unearthly spoils. In other words, it is the conventional wish-fulfillment plot so dear to all magazines, except that this variety takes place beneath strange skies, and, consequently, the writer can unleash his imagination in depicting the forms of life, the cities, and the customs of other worlds.

A sister to this story is the one in which our own planet is invaded by hordes from space—Monsters from the Moon, Vandals from Venus, etc. They've hurried down here, it appears, because their own globe is dying from lack of sufficient atmosphere, heat, water, or other essentials. Accordingly they attempt to conquer our world by the use of death-rays or a new poison gas, but in the end are frustrated by an earthly hero-scientist who either invents a more deadly death-ray or poison gas than theirs, or else destroys them by some other scientific sapience.

SECOND only in popularity to interplanetary tales are the ones of time-traveling into the future. By means of some invention, either a "time traveling machine" (details here, too, generally glossed over) or some "obscure" drug, the hero—dwelling in the present—obtains the power to project himself forward into time. From then on, same formula as in the interplanetary theme. Beautiful heroine, savage time-dwellers, battles with weapons of the future, triumph of scientist, ending with safe return to present time. The beauty of this type is that the author, in addition to employing vivid imagination in predicting the life of the future, may also, if he chooses, have a great deal of sly fun in satirizing, by contrast, the customs of the present. Many of these Utopias-to-come themes that I've read are really beautifully and colorfully presented and replete with excoriating criticisms of our present-day barbarisms.

Now come the Giant Insect Stories. These are of two varieties. First—a scientist, experimenting on beetles, grasshoppers, etc., discovers a means of making them grow rapidly by injecting some drug of his concocting into their thoraxes, livers, or other convenient organs. Unfortunately, however, the insects grow a lot too rapidly until, attaining gigantic proportions, they "burst from their cell with a helluva yell" and proceed to terrorize humanity until squelched by an invention of the hero.

In this type the imagination of the author is necessarily more restricted than in dealing with the unknown, though even here he is permitted some little poetic and scientific license. In fact, he may even attain to rather grandiose effects. In a story—"The Hollister Experiment," by Walter Kately, in *Amazing Stories Quarterly* (winter 1929 number)—an errant grasshopper is thus pictured: "And there was his great mouth large enough to take in an ocean liner." For an appetizer "he gulped up the warehouse, and the stack of crates on the dock, and then he snatched the steamboat out of the water and ground it to fragments in his jaws." Of course we pardon his appetite when we learn that he is "no less than three-quarters of a mile long."

Another variety of this motif is that wherein the scientist-explorer suddenly discovers a land in which the insects, in addition to being of vast girth, have also giant intellects—in fact, are really super-intelli-

gent beings holding humans as their slaves. The scientist, however, overcomes them and frees the humans. These stories are the weakest of the lot, being so overdrawn usually as to be ludicrous.

Finally, there is the fourth-dimensional plot in which the protagonist escapes from the monotony of our three-dimensional existence into the richer land of the fourth or even fifth dimension, where he meets with the usual unusual adventures.

These are the four most popular subjects. Of course, there are a host of others. The city under the sea—lost Atlantis, Lemuria, or other long-submerged continents rediscovered by a special submarine. This always goes big. In fact, even the *Post* has published them. (See especially "Maracot Deep," by Sir Arthur Conan Doyle.) Nor must we overlook the minor motifs. Super-radio inventions; gravity nullifiers; mechanical robots who turn human, escape from their creators, and perpetrate a reign of terror; men with wings; the elixir of perpetual life invented, stolen, and recovered; strange discoveries on our own planet—lost races at the poles, underground dwellers, etc.; transmutation of base metals into gold; bodies made invisible. These, with a few humorous tales, about complete the list.

Each one of the scientific fiction magazines has its predilections, though all of them unite on favoring interplanetary stories.

*Amazing Stories* monthly, with *Amazing Stories Quarterly*, 381 Fourth Avenue, New York, rates  $\frac{1}{2}$  cent a word, and *Science Wonder Stories* monthly together with *Science Wonder Quarterly*, 98 Park Place, New York, rate  $\frac{1}{4}$  to  $\frac{1}{2}$  cent a word, are almost identical in using all the types we have surveyed. *Air Wonder Stories*, 98 Park Place, New York,  $\frac{1}{4}$  to  $\frac{1}{2}$  cent a word, requires science air stories, generally of the future; air wars between worlds yet to come, air-port cities built on air and roofed with impenetrable glass, plots by Oriental air forces to conquer the Occident.

*Scientific Detective Monthly*, 98 Park Place, New York,  $\frac{1}{4}$  to 2 cents a word, uses crimes-solved-by-science stories in the

style of Arthur B. Reeves' *Craig Kennedy* series.

Though a general fiction magazine, *Argosy*, 280 Broadway, New York,  $1\frac{1}{2}$  cents a word and up, publishes numerous interplanetary stories, "The Planet of Peril," "Maza of the Moon," and so on. Also other stories of the genre, particularly fantastic scientific explorations on our own earth.

*Weird Tales*, 840 N. Michigan Avenue, Chicago,  $\frac{3}{4}$  cent a word and up, occasionally uses weird scientific fiction.

But the best market of all, from a financial viewpoint, is *Astounding Stories*, 80 Lafayette Street, New York, rate 2 cents a word and up. It has at this writing published two numbers. These totalled the following varieties: two interplanetary tales, one giant insect (a serial), one fourth-dimension, one scientific detective, one scientifically resurrected corpse, one mechanical robot, one elixir of life.

To this list has just been added a new market, the forthcoming *Astonishing Stories*, edited by Harold Hersey and issued by the Good Story Magazine Company, 25 W. Thirty-third Street, New York. It will offer a market for all types of fantastic and pseudo-scientific fiction up to 50,000 words in length.

In addition to prose, almost all the group buy some scientific verse. Also *Amazing Stories* and the Park Place group run many prize contests, the three latter now each offering \$100 for a suitable slogan.

FOR the writer who wishes to try his hand at something a bit novel, to hang a few different trimmings, at least, on the old stock plot, this field offers the opportunity. The necessary scientific veneer may be obtained by a little brisk reference work; and the scope offered to afford one's imagination some fresh air is limitless, as are also the opportunities for piquant satire. Furthermore, the demand rather exceeding the supply, the markets are wide open.

So here's your chance. The Moon is waiting for you! Why not hop to it?



# Consistent Characterization

BY ALAN M. EMLEY, LL.B.

## VII. THE PROMOTER



Alan M. Emley

something new for the betterment of mankind. It usually is subjected to ridicule, social ostracism and physical violence. It has the courage of its convictions and heeds not the howling of the mob. It pulls civilization forward by the nose.

### 2. The Progressive.

This type is not afraid of new things, but it likes to have proof for anything not accepted by the "best minds." While it does not lead, it is willing to accept. It points out the evils of our present system, but is not so ready with a remedy.

### 3. The Conservative.

Here we find a type that has but little faith in the new-fangled ideas of this generation. It fears the future and wonders what is coming over people. It rides in an automobile but is not yet ready for the airplane. It examines into the lore of the past. It hates jazz and reads poems of the Victorian era. Its philosophy is negative rather than positive. It is full of "don't" and "never do."

### 4. The Reactionary.

This type counsels us to return to the ways of our fathers. It can see nothing but evil in anything that was not known to our grandsires. It is habitually *against*, and takes pleasure in rising to protest. This type abhors change. It believes that the old, tried methods are the best.

*"Inquire, I pray thee, of the former age, and prepare thyself to the search of their fathers; For we are but of yesterday and know nothing."*

Civilization goes forward in spite of the constant opposition of this type. These people burn witches and hang up the opposition. They cancel their subscriptions and send letters to the editor that burn holes through the waste-basket.

IN the twelve main types of human nature we find different types of *mind* which, roughly, can be divided into four classifications.

#### 1. The Seer.

Here is a type of human mind that seeks out new things. It sees that much is wrong with the world, and it wants to try

## TYPE IV—A THE CREATORS OF BUSINESS

THIS is the type of Capricorn; the general head of all things. With absolute confidence in self, leaders in everything, with a business vision that is bounded only by the limits of the universe, these people go out and make a noise in the world.

Here we find the opposite of Type III-A—Cancer.

Cancer is frugal and economical. Capricorn is the reverse, often the height of extravagance.

Cancer is sensitive and timid, and fears losses in business. Capricorn neither fears nor regrets loss. It is all in the day's work. Nothing venture, nothing gain!

A man born in Cancer told me of a loss he experienced years ago. He listened to a friend who was going to make him a fortune in an oil well. He yielded to temptation and put in his money.

"That is the way it goes," he groaned. "You have confidence in people who are going to make money for you, but you never get any of it back."

"How much did you put in?" I asked.  
"A hundred dollars, and I lost every cent of it. That cured me."

Capricorn would forget all about such an experience. Loss and failure spur this type to greater effort. To remember and regret the loss of a hundred dollars would seem ridiculous to Capricorn.

The interests of Cancer are centered in the home, however humble it may be. Capricorn, on the contrary, takes but little pride in home unless it is of a grand and magnificent kind. Home is a place to sleep and eat —part of the time.

"I don't know what is the matter with my wife," a man sadly remarked. "I went home this noon thinking I would get luncheon and rest a short time. When I got there I found the breakfast dishes unwashed, the beds unmade, and my wife was away attending some kind of a hen party. I expected to find the fire out, but for some reason she had re-

membered to throw in some coal. Incidentally, she managed to get coal and ashes all over the basement floor."

"Was she born between the 21st of December and the 20th of January?" I asked.

She was!

Women of the true Capricorn type never will be happy in devoting their lives to the care of home and children. They do so from a sense of duty rather than from natural inclination. They should have business or social interests outside the home.

Cancer is apt to be untidy in person. Capricorn wants to look like a million dollars and usually does. These people dress expensively and sometimes flashily, but seldom are they extremists in this respect. In Libra and Leo we find the coats of many colors.

Cancer is the small-business type. Here are people who can be content with a little store and living quarters adjoining. Capricorn wants to organize big business, to consolidate existing enterprises and place them under one head. Mergers and consolidations! Big business opposed to small business!

Cancer will worry over financial affairs and become morbid. Capricorn seldom worries more than fifteen minutes at a time.

Calvin Coolidge was born in Cancer, Woodrow Wilson in Capricorn. Notice the fundamental differences in nature in the light of the above.

Capricorn is the creator and leader in the business world. It is not necessary for those of this type to specialize. They are capable and confident and make the most of their abilities. Whether they are professional people or in business, or whether they are artists, musicians or educators, they will devise methods for making it pay. This is not the type that will starve in a garret for the sake of art. Such people usually choose a business or profession where they feel they can make money.

The true type of Capricorn is not self-critical. Whatever their talents may be, these people will make the most of them. They feel that this is a grand, sublime, magnificent, wonderful world. It is full of wealth and the good things of life, and they can get their share by going after it. They deal in superlatives. A fine symphony orchestra is wonderful. The young lady pianist is wonderful. The Podunk Corners

saxophone quartet is wonderful. They are in love with life and find it good.

No matter what they undertake, the business instincts and the concept of the grand and sublime will show themselves when opportunity offers. Who would have suspected extraordinary vision and ability in the college professor, Woodrow Wilson? Yet, given the opportunity, he became the foremost figure in the world, with worshiping nations at his feet; a leader, going his own way regardless of consequences, with a great plan for the outlawry of war and for consolidating all people under the head of the league of nations. Typically Capricorn!

The pleasure has been mine of analyzing a noted chemist, author of a number of government bulletins and an authority in his field. He is a Capricorn polarized in Capricorn, which throws his powers into business. I expressed surprise at the fact that he is a chemist, and asked how he chose chemistry as a profession.

"It was necessary," he answered, "in order to put over a big business proposition. I saw that I must understand my proposition from the chemist's point of view. I put in four years studying chemistry in Brussels, and then went to New York. I satisfied certain financial interests as to the business end, and they turned it over to their staff of chemists to ascertain if my methods were practical. Then I went into the laboratory and showed them. If I hadn't studied chemistry, I never could have closed that deal."

It made him financially independent, but this type seldom keeps money. There are too many enterprises in which they become interested. This particular man drove a great tunnel into the mountainside on the theory that he would strike a huge deposit of lead and copper. The theory was faulty and the fortune disappeared. That is all right, however, and there are no regrets. He feels that he will soon make another million. This type is seldom down and never is out. Such people are supreme optimists and have the courage to carry out their plans. Most of us fall into line under their leadership.

A few years ago, a man effected a great consolidation of mining properties and organized a new company. It took all the money he had to obtain the claims and perfect his organization. In order to be successful it was necessary for him to go out

into the world and raise the money to put the mines in operation. Not as easy as it sounds!

"How much money do you need?" I asked.

"Oh, not much. Two million dollars will be enough."

"Who is going to finance the proposition for you?"

"I am going to New York to raise the money myself."

He was not acquainted in New York, and knew little about financing. With the courage that is characteristic of this type, he started with the intention of raising two million dollars. He reached the big noise with less than fifty dollars in his pocket and none in the bank. In the Pennsylvania Station he inquired the way to a good hotel, and fell into conversation with the man who directed him. The next day he took fifteen hundred dollars away from his new found friend. Nothing can stop these courageous optimists. This man financed his mine.

The chief weakness of Capricorn is willingness to lend an ear to flattery. Jacob said: "Judah, thou art he whom thy brethren shall praise." These people feel that they are entitled to praise and very likely will get it.

They are generous, free-hearted and philanthropic. They are deeply sympathetic and will go far out of their way to help others. Unfortunately for them, helping others usually takes the form of supplying money. They will sign notes as surety, for they are optimists in all things. Even when they are called upon to pay the notes they do not lose faith in human nature.

Those in Capricorn feel that money is their right. They want the best of everything and desire to live on the fat of the land. As Jacob put it: "His eyes shall be red with wine, and his teeth white with milk." Note this: "Unto him shall the gathering of the people be." It is natural for Capricorn to want to consolidate all business and all government under one head.

As these people are leaders and not followers, they seldom or never take advice. They resent dictation and coercion.

This type is the creator of business; the organizer and builder of business life.

In the next issue we shall consider the other types of this *trinity*; the practical managers, the buyers and sellers and traders. And let us not forget those who keep the books and look after the details for the big boss.



## Editors You Want to Know

*This Series began in the July, 1929, issue.*

### ALBERT SHAW

*Editor of The American Review of Reviews*



Albert Shaw

MORE than thirty-eight years ago—in April, 1891—the first number of *The Review of Reviews* appeared. It was a different magazine from any ever before published in America. It found a new field, a new means for educating American readers. It dealt

with current history, and its aim was to make universally accessible the best thoughts of the best writers in all the periodicals of the world—to enable everyone to know the best thoughts of the wisest, and to understand something of the real character of the men and women who are the living forces of our time.

From its first issue, *The American Review of Reviews* has been edited by Albert Shaw, who came to his editorial desk with a peculiar fitness for the job. He was born at Shandon, in Butler County, Ohio, July 23, 1857. His father was a successful country physician who had been a member of the Indiana legislature and active in business and politics. Two of his great-grandfathers were early settlers of the Miami Valley, near Cincinnati, after the Revolutionary War. In

## THE AUTHOR &amp; JOURNALIST

the days of Civil War and Reconstruction, his father's house was a meeting-place for discussion of momentous issues by neighbors and visiting notables; and young Albert Shaw at about that time began to know his country and its problems through personal contacts.

He went to Iowa for his college course, and was graduated from Grinnell College in 1879. He had shown a marked aptitude for literary and political studies, and a leaning toward journalism, being one of the active editors of the college paper and also contributing to the leading paper of the town. After graduation he became one of the owners of that semi-weekly paper, the Grinnell *Herald*.

In those days students from all over the country were being attracted to Johns Hopkins University, at Baltimore, which had recently opened its doors with emphasis upon graduate work and individual research. Albert Shaw joined that group of serious-minded thinkers, specializing in history and political science and earning his degree of doctor of philosophy in 1884.

From Baltimore Dr. Shaw went to Minneapolis as chief editorial writer for the *Tribune*. In 1888 he went to Europe to spend a year and a half in travel, observation, and study.

That first visit abroad was followed by others at irregular intervals, and thus Dr. Shaw came to know Europe at first hand as well as America. His study of municipal government there was so thorough and so unusual that it led to lectures at American universities, articles in leading American and British periodicals, and the publication of two volumes which became standard textbooks in their field. When in England, James Bryce—to whom Albert Shaw had been of assistance in the preparation of "The American Commonwealth," and who was later British Ambassador at Washington—brought Dr. Shaw and William T. Stead together, a meeting which resulted in the establishment of *The American Review of Reviews* in 1891.

But for that opportunity, Dr. Shaw would probably have been led into the field of education. As it is, he has been offered many professorships East and West, and has delivered lectures on political problems of American development in a score of our

universities. He has been a member of the General Education Board during its entire life (since 1902), and was also a member of the Southern Education Board until it ended its work. Dr. Shaw, besides, is a trustee of several educational institutions in such widely separated sections as New York, Iowa, and Georgia.

His degree of doctor of philosophy, from Johns Hopkins University in 1884, has been followed by the honorary degree of doctor of laws conferred upon him by seven other universities and colleges.

The pages of the magazine edited by Dr. Shaw have attracted contributions from men and women in the foremost rank of literature, education, science, business, and public affairs.

By far the greater part of each month's program of contributed articles is the result of ideas originating within the editorial rooms. Ability to select the individual best qualified to write on a given subject is one of the distinguishing marks of successful editing. Thus Theodore Roosevelt contributed an article on the Vice-Presidency in 1896—when he was Police Commissioner in New York, before his term as Governor, and four years before his own election as Vice-President. Even earlier than that, in 1893, Woodrow Wilson wrote for *Review of Reviews* readers on Cabinets in general and Mr. Cleveland's Cabinet in particular. Mr. Wilson was then a more or less obscure professor at Princeton, but twenty years later he faced the problem of selecting his own Cabinet.

Within recent years the most conspicuous "find" is that of Frank H. Simonds. When the Great War broke out, in 1914, it was discovered by the editor of *The Review of Reviews* that an anonymous editorial writer on the staff of a New York evening newspaper was by all odds the best-informed American on political and military considerations which dictated the movements of armies; and Mr. Simonds' services were secured for the monthly periodical without delay. Mr. Simonds kept himself in this unchallenged position throughout the entire war, and since its close he has been without equal in clarifying and interpreting the shifting of European affairs—the maneuvers over the peace table and the aftermath of readjustment and reconstruction.

## Checks and Rejections

IN THIS DEPARTMENT, LETTERS BEARING ON SUBJECTS OF IMPORTANCE OR INTEREST, FROM THE STANDPOINT OF WRITERS AND EDITORS, WILL BE PUBLISHED. ANONYMOUS COMMUNICATIONS NOT CONSIDERED.

### How FAST SHOULD A WRITER WORK?

Ethel Comstock Bridgman, in an article published in the August, 1929, AUTHOR & JOURNALIST, hit me where I live. She is right and she is not. The most critical and keenest audience a writer encounters averages under a score of years in age and it demands convincingness, illusion, or whatever you prefer to call it. How the boys would hoot such statements as one found in a magazine for women some years ago, where a girl of eighteen carried with one hand a sack of gold, raw, unrefined nuggets, valued at 625,000 dollars, while she boosted her old dad along with her other hand.

And how they must have hooted the writer who made his hero rope a tiger in Africa at 35 yards—105 feet, if you please!

However, with all respect to the carefulness advocated, I must maintain that often rapid composition is most effective, as it often produces a quality of actuality that is lacking in the glacier-like crawl of the revised to death, highly literary story.

To succeed with juveniles one needs, first, a sympathetic understanding and genuine love for boys and girls; second, a thorough knowledge of subjects treated.

When twelve years old, I knew that the day would come when my occupation would be writing stories, but the farm and the needs of my parents kept me occupied until I was twenty-one. Learning a trade and giving myself a start in education took eight years more, building for others on contract occupied many more years, and my dream had to stay a dream until my children were mature. Holding an idea two score of years, without faltering once, is a fair test of genuineness of purpose. When I began my first prose manuscript, I had sold verses for half my business years, but I knew less about the mechanics of a short-story or a long one, than I did about Mars.

But I had lived, had been many times where my life hung on my speed and athletic powers, had had contacts with trappers, Indians, lumberjacks, rivermen, army scouts, pioneers who fought for life in the frontier life. I had encountered mobs, single killers, beasts whose fury promised death, forest fires, floods, city fires that scorched my clothing and burned my hair off, had been compelled by circumstances to save a number of lives in burning buildings, in the sea, in the wild mountains of the West, had been a "reckless rider" and "fool who didn't know when he was licked," and held as much affectionate understanding of

youth as any one human being could hope to carry.

On my first story I wasted enough incidents to make ten good yarns, but I received for it two and one-half times the amount I had hoped to get, plus a letter from the editor that made me go back to my rebuilt Underwood with joy in my heart. My first twelve months of writing brought me one thousand dollars from *The Youth's Companion* and put my name in seven other magazines, including *Adventure*.

Three editors saw my ignorance and possibly something else and in kindness wrote me helpful letters, and one, Arthur Sullivan Hoffman, sent me from his private library a book to read, with the injunction not to study it but merely to read it and be content with what stuck in my memory.

I sold to *The Companion* each year since I began, and here is a point that collides head on with Mrs. Bridgman's advice against "dashing off" a short: I have sold a great many stories that drew praise from editors in one single day to the yarn.

It depends so largely upon the way a theme lights up the mind. One morning I sat down at my machine, resolved to write a *Companion* story, I had no idea what it would be about, but my eye noticed one of numerous pictures on my wall, a colored reproduction of Russell's painting, "The Wounded Grizzly." Sitting still, I studied it for one-half hour, then began work. Four hours later I sealed my work into an envelope and mailed it out. *The Companion*, accepting it, wrote me that "The Dude Wrangler's Dilemma" was "the best yet." Later it was broadcast from a Boston radio station and later by WBZ in Springfield.

I have sold a great many such stories of 2500 to 3000 words that were produced in one day of not to exceed five hours. Any time when I visualize the characters, can see them alive and moving and feel the thrill of the climactic situation gripping me so that it arouses emotions that are vivid and tense, I know my story will sell, but if I have to build it by hard labor, plank by plank, and take several days to do it, I am not sure.

A writer is likely to find that it all depends upon the mental picture and how absorbed he becomes in the predicament of the central character.

Once, after an editor had advised me to put more time on my stories, I worked two weeks on one and he turned it down flat and hard. Then I wrote another in three days, the same length and general trend, and he sent me a plump check. So, as to the best method of turning out work, "You can't most always sometimes tell."

E. E. HARRIMAN.

Los Angeles.

THE AUTHOR & JOURNALIST'S

# LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*Courtroom Stories, Mobs, Gangland Stories, and Astonishing Stories*, 25 W. Forty-third Street, New York, are forthcoming magazines of the Good Story Magazine Company. Harold Hersey, editor of these and other Red and Blue Band Magazines, explains that *Courtroom Stories* will use in each issue a complete 50,000 to 60,000 word novel, with a large part of the action laid in a courtroom, and consisting of examination of witnesses, as, for example, in "The Bellamy Trial." It is preferred that the story begin and close with courtroom scenes. A few short courtroom short-stories will be used, in addition to articles which are being prepared under contract. *Mobs* and *Gangland* will use crime material similar to that now appearing in *Gangster Stories* and *Racketeer Stories*. The requirements of *Astonishing Stories*, in pseudo-scientific and fantastic fiction, were outlined in the April AUTHOR & JOURNALIST. A new Western love-story magazine is to be added to the group this fall as well as a crime magazine to be known as *Murder Stories*. Payment, as with the other Hersey magazines, will be at approximately 1 cent a word until the circulation reaches 50,000, rates being increased as circulation rises.

*Ghost Stories*, formerly one of the Macfadden group at 1926 Broadway, New York, has been taken over by the Red Band group, 25 W. Forty-third Street, New York, and will hereafter be edited by Harold Hersey.

*People's Home Journal*, recently suspended, has been purchased by L. E. Wheeler-Reid, Hollywood publisher, and will be printed in Chicago instead of New York, details to be announced later. Mr. Wheeler-Reid is said to be acquiring control of eight other magazines, with which he will establish a nation-wide chain.

*The Nomad*, 150 Lafayette Street, New York, is now edited by Thomas Brodix, successor to Wirt W. Barnitz. Mr. Brodix writes: "Manuscripts are desired on general travel subjects and particularly on sections of the United States and the more frequented portions of Europe. The style should be lively, with humor wherever possible. Articles of about 2000 words, accompanied by photographs or sketches, are preferred, for the combination of which \$25 to \$75, according to quality, is paid on publication."

*Western Adventures*, 80 Lafayette Street, New York, a member of the Clayton group, is entirely devoted to reprint fiction and buys no original material.

*Nature Magazine*, 1214 Sixteenth Street, N. W., Washington, D. C., "while overstocked generally, is at the moment interested in getting a number of articles in a special series," writes Richard W. Westwood, chief of editorial staff. "What we have in mind is an article of not more than 750 words, accompanied by two pictures, on the hobby of some prominent man or woman when this hobby is along nature lines. For example, a bank president has a hobby of building bird houses, or a street railway executive of studying spiders. We want these articles concise, setting forth any human interest feature in connection with this hobby, and telling how the individual happened to follow it. The pictures should, if possible, be of the individual, and in some way illustrative of the hobby he or she follows."

*Amazing Stories*, 381 Fourth Avenue, New York, requires that its fiction must be based on science, which is accepted now fundamentally. It may be in any field. A thread of romance should be interwoven, but no love stories, adventure, Wild West, ghost, or weird stories are desired. Lengths are 5000 to 20,000 words for short-stories, 20,000 to 50,000 words for novelettes. Payment is on publication at  $\frac{1}{2}$  cent a word and up. Scientific verse up to 40 lines is used at 25 cents a line. Miriam Bourne is managing editor. *Amazing Stories Quarterly*, a companion publication, has similar requirements.

*Fiction House, Inc.*, has moved its offices from 271 Madison Avenue to 220 W. Forty-second Street, New York. The Fiction House magazines are *Action Stories*, *Frontier Stories*, *Air Stories*, *Wings*, *Aces*, *Lariat Story*, *North\*West Stories*, *Fight Stories*, *Love Romances*, and *Action Novels*.

*Air Trails*, 79 Seventh Avenue, New York, edited by Paul Arthur Chadwick, requires stories dealing with some angle of aviation. "They should be well-plotted, with considerable characterization, and have tense action." A few articles of about 1500 words on aviation are purchased. Short-story lengths, 3000 to 7000 words; novelettes, 10,000 to 20,000; serials around 40,000 words. Authentic air poems of 4 to 6 stanzas are used. Payment is from 1 cent a word up on acceptance.

*Brewer & Warren, Inc.*, 6 E. Fifty-third Street, New York, are general publishers, issuing novels of 75,000 to 80,000 words, and adult non-fiction up to 100,000 words. Only continental European juveniles are issued. William Rose Benet is editor. Payment is on the usual royalty basis.

**SALES****LIBERTY**

"I've been having more success of late. Last week brought two checks—one for a story sold to Liberty and the other for a sheriff story to West. Of the last eight I have written, five sold on their first trip out. I'm still stuck on the lesson that asks for two original plots. Every time I get one worked out I sit down and write it. The first group has helped me so much, I am sure I will learn a lot more from the others."—Sam H. Day, New York City.

**TRUE DETECTIVE MYSTERIES**

"Today I received my first check for a story. My one and only detective story was accepted by Macfadden Publications for True Detective Mysteries. I know this beginning is due in a large measure to training in the S. T. C."—R. D. Burge, Evanston, Ill.

**HOUSEHOLD MAGAZINE**

"Since sending my last batch of lessons, I've sold stories to Household Magazine, Detective Story Magazine, Real Detective Tales, Blade & Ledger and a few lesser lights. The average rate for these stories was quite a boost over previous sales. I guess the stories must have been better—thanks to the S. T. C."—A. I. Tooke, Los Angeles, Cal.

**DAILY MIRROR**

"I am happy to tell you that my story, 'The Man Trap,' won a prize in The New York Daily Mirror contest. I rewrote the story in accordance with your suggestions, also changing the title."—Rufus M. Reed, Praise, Ky.

**WEST**

"I know you will be glad to learn that I have just made another sale to West, the third in a row. This, like the other two, came directly from the work of the course, being developed from assignment 21."—Hal Davenport, Denver, Colo.

**PHOTOPLAY**

"The May issue of Photoplay contains a short-story of mine. I am writing regularly now as well as following the course."—Vesta Wills Hancock, Long Beach, Calif.

# The Proof of the Pudding

Telling about short-story training is very much the same as talking about a pudding. You've doubtless seen advertisements of one or another dessert and the illustrations that make your mouth water. Seem palatable, delicious. But the proof is in the eating. The pudding might not taste as good as it appears.

**VALUE****LASTING VALUE**

"I have enjoyed the S. T. C. very much, and I know it has been of great benefit to me. That kind of training sinks in, and I know I shall feel its influence as long as I cling to the writing game."—E. A. Willard, Medford Hillside, Mass.

**SPEEDS ACTION**

"The taking of your course has been of benefit to me in speeding up the action of my stories, and in being shown the importance of getting into the story at once without preliminaries. I shall review the lessons constantly, and I believe that my future writing will show improvement for having taken the S. T. C."—F. D. Hopley, New York.

**PRACTICAL**

"I have enjoyed my lessons. They have done me great deal of good because they are practical. I am hoping, when I have finished them, that I will be a successful writer."—Dorothy Shea, Glendale, Calif.

**NEW ANGLES**

"I like the course very much indeed. It opens new angles of writing and plotting to me."—Mary Huntington, New York City.

**GOLD MINE**

"The S. T. C. gives one confidence, inspired by knowing the gold is growing heavier in the mine each day. And that is what the course seems to be doing to me—putting gold in the mine, and trying its best to mine out again."—P. Miller, Anastasia, Florida.

**TEACHES MUCH**

"The S. T. C. has showed me what I can and can't write. Then, it has showed me why stories I wrote years ago were unsalable. I find also I can handle language better and express myself more clearly."—Mrs. Pansy Black, San Antonio, Texas.

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**CRITICISMS****PERSONAL**

"I thank you very kindly for your close personal attention to my assignments. I am thoroughly enjoying the work and am getting facts I could not have learned in several years of blind writing."—C. D. Luttrell, Georgetown, Ohio.

**INTIMATE**

"I enjoy your criticisms, both pleasant and otherwise, and appreciate the personal touch and the sense of humor pervading your notes. I feel that I am gaining much in the pursuance of this course."—Benn Marston, Seattle, Wash.

**ILLUMINATING**

"Your criticism of my first group of lessons was very illuminating."—M. N. Calvane, Vaux Hall, N. J.

**VALUABLE**

"The little story which I submitted some time ago was revised according to your suggestions. Whether it sells or not, I feel you gave me valuable advice as well as technical corrections. It is an inspiration to work under your direction."—E. A. Anderson, Huron, S. D.

**ENCOURAGING**

"Your criticisms have so encouraged me that I feel I am going to make a success at writing. Every time you point out a fault, I am learning something to avoid. Now I find myself checking up on every move I make in creating a story."—W. M. McLaughlin, Duncan, Ore.

If others tell you that a pudding is the best they have eaten; if another says that even a second or third helping will not cause the slightest tremor of indigestion, and if still others tell you that the pudding is as healthful as it is delicious, you will at least be favorably impressed, if not totally convinced.

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*Frontier Stories*, 220 W. Forty-second Street, New York, uses the action style of story, the editors explaining: "The main difference between this magazine and its companion publication, *Action Stories*, will be that in *Frontier* we prefer our yarns to be of the old days rather than of modern times. This does not mean an out-and-out period story; we want the period of color and glamor, plus a fast-moving dramatic yarn. Story is the watchword; color is only incidental to it. In this magazine we'll use in every issue one complete Western novel of 20,000 to 25,000 words, two 10,000 to 12,000 word novelettes, one Western and one adventure, and the rest of the book will alternate Western and adventure shorts."

*The Mentor*, 250 Park Avenue, New York, reports an overcrowded inventory, which will prevent it from buying further manuscript for at least six months. It is now using one unusual short-story in each issue.

*La Boheme*, *Follies*, *Nifty Stories*, and *Real Smart*—magazines of the Burton Publications and a subsidiary known as Fantasy Publishing Company, 25 W. Forty-third Street, New York,—have been reported by contributors as dilatory and unsatisfactory in their handling of manuscripts. Henry Marcus, former editor for the company, has severed his connection and the magazines are now edited by Katherine M. McCormack.

*Aviation Stories*, and *Aviation Stories and Mechanics*, 1841 Broadway, New York, although announcing payment on publication, have failed to pay authors for published material in a large number of cases brought to the attention of THE AUTHOR & JOURNALIST. Letters of inquiry and drafts are systematically ignored.

*Real Love Magazine*, 79 Seventh Avenue, New York, has replaced *True Love Stories*, of the Street & Smith group.

*Grit*, Williamsport, Pa., edited by Howard R. Davis, sends the following resume of its present requirements: "Clean short-stories, of adventure, mystery, love, etc., 1500 to 5000 words; serials, 60,000 to 80,000 words; articles with art, 150 to 2000 words; household articles, short illustrated stories for woman's and children's pages. Payment is on acceptance at \$3 to \$10 per short-story, \$1.50 to \$20 for magazine articles, plus \$1 to \$2 for each photograph."

*Play Mate Magazine*, 3025 E. Seventy-fifth Street, Cleveland, O., is now edited by Richard Sydney Bennett, who succeeds E. F. Schueren. Children's short-stories for this publication are desired up to 1750 words, divisible in units of 250. Payment is on publication at 1 cent a word.

*Alhambra*, 1 E. Forty-second Street, New York, preserves a dead silence with regard to manuscripts submitted to it several months ago. Repeated letters of inquiry have failed to bring a response from its editorial staff.

*Railroad Man's Magazine*, 280 Broadway, New York, in returning an article with photos pertaining to an odd wreck, in which no one was injured, wrote: "It is not good judgment on our part to publish stories concerning wrecks of any railroad, because no railroad is particularly anxious to have past wrecks made public."

*Holland's Magazine*, Main and Race Streets, Dallas, Tex., Martha Stipe, editor, is a market for out-of-door, love, domestic, humorous, mystery, and adventure fiction, short-stories being sought from 3000 words up, serials about 80,000 words. Juvenile fiction is purchased. Undesired material includes sex, sophisticated problem stories, and features of interest to others than Southern readers. Articles of interest to the South, from 2000 to 7000 words in length, are used. Rates paid are 1½ cents a word up; verse, 50 cents a line; photos \$2.50, on acceptance.

*The Grade Teacher* (combining Education-Popular Education), 54 Clayton Street, Dorchester Station, Boston, Florence Hale, editor, in a department headed "Ideas to Try," uses suggestions sent in by teachers who have found them good. The editor states: "We will pay for all that we can use."

The Board of Education of the Presbyterian Church in the U. S. A., 420 Witherspoon Building, Philadelphia, announces that *Sunbeam*, its illustrated paper for little folks, is to be dropped, and will be replaced on January, 1931, with a new paper. Elizabeth S. Whitehouse, assistant editor, writes: "The title is to be changed to *Stories*, with the sub-title, *For Primary Children*. The size will be increased and the type enlarged. Future material, to be accepted, will need to meet the new requirements. While never directly 'preachy,' stories should be purposive; that is, they should tend to lead to right conduct and attitudes. They should contain character building emphases and center about child experiences and interests. Unusually well-written nature, especially seasonal stories; retold Bible stories, told imaginatively yet not contradictorily to the Biblical account; tales of humor and fancy in keeping with the child's appreciation; stories of world friendship in which backgrounds are accurate and the child characters natural and interesting, will be welcome. At present we are looking for material with definitely religious emphases, but the rule against too obvious moralization applies here also. We also desire a little good material dealing with activities, such as games (preferably of other nations) and things to make and do. We are not interested in stories or verse containing fairy lore or unnatural personification. All stories and verse should not only be well written but the content, planned for the child's own reading, will need to be simple in sentence structure and expressed in child-like vocabulary. Length of stories—500 to 800 words. Rate of payment: Stories, ½ cent per word; verse—50 cents per stanza of 4 lines."

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## THE AUTHOR &amp; JOURNALIST

The M. P. Gould Company, 450 Fourth Avenue, New York, in addition to *Puzzler Magazine*, a monthly distributed through retail stores, also issues *Rally*, *Fair Play*, and *Declaration*. W. E. Meadwell, editor, writes that requirements are for short short-stories of 750 to 1000 words and a very few serials of 2000 to 3000 words. No "blood-and-thunder," "booze," or "sex appeal" stories desired. Payment is at 1 to 2 cents a word, either on acceptance or publication at the option of the company.

*Thrilling Stories*, 11 W. Forty-second Street, New York, has been discontinued. George M. Downs, Jr., vice-president of the company, writes: "We have suffered a great financial loss and it will take some little time to get things straightened out. However, we wish to make it clearly understood that all authors who have contributed to *Thrilling Stories* will be paid. It may take a little longer than we anticipated, but we are sincere in stating that we are prepared to meet our obligations in due time."

*Poets Magazine*, 55 W. Forty-second Street, New York, in addition to "racketeering" methods mentioned in our last issue, has notified some contributors that it will publish their poems "co-operatively"—the author to pay from \$3 to \$5 for having his contribution published.

*Thomas S. Rockwell Company*, 203 W. Jackson Boulevard, Chicago, is a publishing firm issuing from twenty to twenty-four books a year. It is not interested in novels, but considers non-fiction—text-books, technical works, and gift books, of lengths of 100,000 or 200,000 words. Might be interested in juvenile fiction, fairy tales, and non-fiction. Harley W. Mitchell is managing editor. Payment is made on a royalty basis.

*War Novels*, 100 Fifth Avenue, New York, is chiefly in need of novel-length material, up to 30,000 words, writes Carson W. Mowre, editor. Stories should deal with the Western front. Material dealing with Egyptian, Palestine, or Siberian fronts not desired. Other length requirements are: short-stories up to 7000 words, novelettes up to 15,000 words. Short fact items and fillers are used. Payment is at 1½ cents a word on acceptance. Supplementary rights are released to the author upon request.

*College Life*, 25 W. Forty-third Street, New York, emphasizes the sex angle in its fiction, verse, jokes and other material. "All material should be collegiate. Stories should have plenty of action with several sex situations in each, of the modern fast-youth, best-seller type," writes N. L. Pines, editor. "Articles on collegiate activities from 1000 to 1500 words in length, short-stories of 4000 to 5000 words, novelettes of 7500 to 10,000 words, humorous verse of four and six lines, and short, snappy jokes, are used. Payment is on acceptance at 1 cent per word minimum; verse, 10 to 20 cents a line; jokes, 35 to 50 cents each."

*Popular Engineering Stories*, Myrick Bldg., Springfield, Mass., is a new all-fiction magazine devoted to the type of action fiction indicated by its title. It is understood that its present manuscript requirements are filled.

*All-Story*, 280 Broadway, New York, is edited by Miss Madeline M. Heath with a view to its appeal to girls from sixteen to twenty-one. Its fiction should be told from the heroine's viewpoint, with no marriage problems, and no sophistication. Length limits for short-stories are now 4000 to 7000 words, novelettes up to 14,000, serials up to 30,000, verse up to fourteen lines. Payment is on acceptance at 1 cent a word and up; verse, 25 cents a line.

*The Target*, 420 Plum Street, Cincinnati, Ohio, published by the Methodist Book Concern, sends a revised statement of its requirements as follows: Short-stories of varied interest to boys, ages 9 to 15, 3000 words; articles of any kind of interest—nature, aviation, or general, 1200 to 1500 words; occasional editorials of 500 words; short fact items and fillers, 100 to 500 words; humorous and serious verse, 8 to 38 lines. Payment is at ½ cent a word on acceptance; verse, \$2.50 up; fillers, \$1 minimum; photos, \$1 to \$3. Dr. E. S. Lewis is editor, Alfred D. Moore, associate.

*Adult Bibl<sup>y</sup> Class Monthly*, 420 Plum Street, Cincinnati, O., should be added to the list of publications interested in the short short-story. It desires stories which can be published complete on one page. Preferred article lengths are 1200 words. Material should be of religious and social character, showing the relation between religion and the acute social issues of the times. Short verse is used. Payment is at 1 cent a word for regular contributors, ½ cent to new writers, writes Jonathan B. Hawk, associate editor.

*Rangeland Love Stories*, 80 Lafayette Street, New York, edited by Miss Fanny Ellsworth, stresses the need for Western fiction with a strong love interest and plenty of action. Lengths now desired are: Short-stories, 4000 to 9000 words; novelettes, 30,000 to 35,000; serials, 50,000 to 60,000. Payment is on acceptance at 2 cents a word minimum. Short verse is used at 25 cents a line, and Western fillers of 100 to 500 words are sought.

*The Daily Mirror*, 235 E. Forty-fifth Street, New York, has discontinued buying short-stories, and is no longer offering weekly prizes for short-story plots.

*Modern Homemaking*, Augusta, Maine, beginning with the June number, will be merged with *Good Stories*, another of the Vickery & Hill publications, published also at Augusta, Maine, and devoted exclusively to fiction. Manuscripts should be submitted hereafter to *Good Stories*, of which G. M. Lord is managing editor.

*The Children's House, Inc.*, 2236 E. Seventieth Street, Chicago, owing to a change of plans, is not interested in considering unsolicited manuscripts.

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Chauncey Thomas, Denver, wrote: "Your sale of my 'Heap Bad Kiowa' to Popular Magazine, after you had submitted it to twenty-eight other markets, is a tribute to your persistence in marketing a manuscript in which you have confidence."

Evans Wall, Pond, Mississippi, whose first book "The No-Nation Girl," we placed for him with The Century Company, wrote: "I shall never forget the debt of gratitude I owe you. . . . Your counsel and encouragement led me to write the book."

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*Action Stories*, 220 W. Forty-second Street, New York, stresses the following present length limits: Short-stories, up to 6000 words; novelettes, 9000 to 12,000; complete novels, 20,000 to 25,000. "Fast-moving action-adventure yarns of the outdoors are wanted," writes John F. Byrne, managing editor. "Woman interest is permissible, but it must not overshadow the action-adventure elements. An American hero is required." Payment is at 1 cent a word up, on acceptance.

*War Birds*, 100 Fifth Avenue, New York, sends a revised statement of its word-length limits as follows: Short-stories, 3000 to 8000 words, novelettes up to 25,000 words. "Western Front war flying stories are wanted," writes Harry Steeger, editor. "Suspense should last throughout and there should be a well-rounded story interest to accompany the usual fast action. Rates are now 2 cents a word on acceptance."

*Air Stories*, 220 W. Forty-second Street, New York, of the Fiction House group, specifies that yarns must contain air-feel and speed action. John F. Byrne, managing editor, writes: "Get into the air as soon as possible. Stay in it as long as possible. Give an air climax whenever possible. Occasional war novels or novelettes are used, also yarns dealing with forest air patrols, air-way transportation lines, etc." Length requirements are: Short-stories, up to 6000 words. novelettes, 10,000 to 12,000 words; serials, 40,000 to 60,000 words; complete novels, 20,000 to 25,000. Payment is at 1 cent a word and up on acceptance.

*The Home Digest*, formerly at 2994 E. Grand Boulevard, is now located at 7310 Woodward Avenue, Detroit, and edited by M. Allan Neff, who writes: "We are in the market for articles on homes and related subjects of about 1000 words. Domestic and out-of-door articles are acceptable. Short features about famous people are often used. Recipes are purchased, provided they are meatless. Rates of payment are 2 cents a word on publication. Occasional poems are used at \$ each, and photos at from \$2 to \$5 each."

*Love Romances*, 220 W. Forty-second Street, New York, John F. Byrne, managing editor, writes: "Stories for us should have strong and gripping emotional plots, with decided feminine interest. They should be simply written, moving quickly, and working up suspense to an absorbing and satisfying climax. Lengths: Short-stories, 4000 to 6000 words; novelettes, 10,000 to 12,000; serials, 50,000, and complete novels, 20,000 to 25,000. Payment is at 1 cent a word up."

*The Du Pont Magazine*, house organ of E. I. du Pont de Nemours & Company, Wilmington, Del., writes: "We do not make a practice of accepting copy from outside sources."

*The Baltimore Sunday Sun*, Baltimore, Md., is reported to offer a market for feature articles of the better type. Rates are about \$15 for an article of from 1500 to 2000 words.

## A TALK ABOUT MY FEES

**A** number of you have asked about my fees; what they mean; what you will get in return. Let me explain.

Literary advice worth anything must be paid for. Editors don't give you advice; they haven't time; they are too busy selecting the few worth-while manuscripts from the thousands submitted. Literary agents—the good ones—for the same reasons, seldom give advice. Any critic or teacher who is to really help you must give time and thought to your manuscript, and he must be free to write you frankly. To do this he must charge for his time.

Writers have sent me manuscripts which friends and some critics have called "very good"—need only a little editing to make them salable." I have had to tell them that the basic ideas of the stories were weak; that the manuscripts should be thrown aside, and to look for better material. I have told them specifically why the stories were weak, so that the same errors could be avoided in the future, and I have suggested new material.

You know that in other walks of life you can't "get something for nothing;" literary criticism is no exception. And, as in other things, the best is the cheapest in the long run. I charge \$5 to criticize a story of 5000 words and under, and \$10 to criticize a story between 5000 and 10,000 words. My writers learn the truth about their problems and they get help in selling. (In March we made seven sales!) If you want to know more about my methods, ask for the booklet "How I Work With Writers;" it will be sent without cost to you.

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Arthur W. Lockwood, educational director, *Oregon Trail Memorial Association, Inc.*, would like to hear from authors capable of preparing articles dealing with the West, both old and new. Address Mr. Lockwood at 95 Madison Avenue, New York.

*Universal Pictures*, 730 Fifth Avenue, New York, is offering \$10,000 for a dramatic story of modern American life, written around or bearing the sentiment of the song, "Home, Sweet Home." Carl Laemmle, president, states that this is not a contest. A story will be purchased if, and as soon as, a suitable one is found. Address manuscripts to Mr. Laemmle personally.

*Physical Culture Magazine*, 1926 Broadway, New York, "is in the market for personal-experience stories of recovery of health by natural methods, told in a way that will be of direct benefit to the reader," writes Carl Easton Williams, editor. "Fiction also is used, either short or serial length. These yarns should have a wholesome outdoor background, and should deal with love interest, marriage problems, and the like. No stories of sophisticated type, in which the characters smoke, drink, or the like, are considered. Payment is on acceptance at 2 cents a word, photos \$3 to \$5. We prefer to buy all rights."

*Child Welfare Magazine*, 5517 Germantown Avenue, Philadelphia, is now edited by Martha Sprague Mason, succeeding M. W. Reeve.

*The Southerner*, 161 Spring Street, N. W., Atlanta, Ga., writes that it uses no fiction stories, but only short articles on the smart South, preferably of a humorous trend.

*The American Short Story*, 49 W. Forty-fifth Street, New York, has been discontinued. A non-fiction magazine will be substituted by the Quality Publications, Inc., in its place.

#### *Discontinued*

*Girl Stories*, New York.

*Flight*, New York.

*Boys' Monthly Magazine*, Cleveland, Ohio.

*New Sensations*, New York. (Mail returned.)

*Wide World Adventures*, New York.

*Flyers*, New York.

*Soldier Stories*, New York.

*Complete Flying Novel*, New York.

#### *Prize Contests*

*The Golden Book*, 55 Fifth Avenue, New York, is conducting a monthly contest in which \$25 is awarded to the writer of the best essay of 250 words on the subject: "My Favorite Story and Why." The editor announces: "Whenever possible the story will be printed in connection with the prize-winning letter. . . . Nothing is too old, nothing too new for *The Golden Book*."

*Household Magazine*, Topeka, Kansas, pays \$1 for each "clever saying of a husband or wife" used. None returned. Address: "Clever Sayings." "Sayings" should not be more than 75 words—less preferred.

*Liberty* announces that it will pay \$1000 a week for the best answers to the question, "Are You Wet or Dry." "What we want is the simplest kind of statements. You can write on a single sheet of paper or on the back of a postcard. Brevity will count." The manner in which the weekly award is to be divided is not stated in the announcement. Address Prohibition, *Liberty Weekly*, P. O. Box 556, Grand Central Station, New York.

*Capper's Farmer*, Topeka, Kansas, announces: "Canning of fruits, vegetables and meats has come to be an art among thousands of farm women. We want to know all about your work, what you can, how you can it and how much you save on your annual food bill by processing foods. Make your letter as brief as possible, not over 300 words. For the best letter *Capper's Farmer* will pay \$10, for the second best \$5, and for any other letters we can use, \$1 each." No closing date is given. Address Canning Contest Department.

*M. C. D. Borden & Sons, Inc.*, 90 Worth Street, New York, are offering prizes of from \$10 to \$100, in each of four zones, totaling a value of \$4000, in addition to a grand prize of \$200, also additional prizes to girls' clubs and schools, for particulars of which write "Fabric Styling Department," as above. Contest closes May 31, 1930.

*Fort Worth Star-Telegram*, Ft. Worth, Texas, pays \$10 each on publication for stories used that contain around 1000 words—not more than 1200 words in any case. No restriction is placed on the kind of story to be submitted—just so it's interesting. Submit stories to Sunday Editor.

*Shotwell Manufacturing Company*, Chicago, a candy manufacturing concern, awards monthly prizes, ranging from \$1 to \$100 each, and totaling \$500, for best "funny face" drawings submitted to it during the month. Each drawing must be given a title. Name and address of contestant must be on each drawing. The last contest will close July 31, 1930. In event of any tie duplicate prizes will be awarded. No drawings returned. Address: Funny Face Headquarters, P. O. Drawer M, Chicago.

*Successful Farming*, Des Moines, Iowa, pays \$2 each for all used descriptions of "farm and household helps," short-cuts, new ways of doing the work or better ways of doing the old things. Send picture or drawing if necessary. Items should be short. None returned. Address: "All Around the Farm."

*Ingram's Shaving Cream*, Box 366, G. P. O., New York, announces prizes of \$1000, \$500, \$250, and 325 of \$10, for best opinions, in 75 words or less, predicting how its new tube form, instead of the familiar jar, will go over during its first year in the market, and what effect it will have on established sales of the jar. No limit is placed on number of entries. Closing date, December 31, 1930.

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Single copies 25 cents      \$3.00 a year  
Write for special offers  
**THE WRITER'S MONTHLY, Dept. 63  
Springfield, Mass.**

*Science World Quarterly*, 96 Park Place, New York, offers three prizes, \$100, \$50 and \$20, for best letters on "How I Have Spread Science Fiction." No letter must be longer than 500 words. Proofs must accompany. Contest ends May 15, 1930. Address: Editor, "Prize Letter Contest."



### British Market News

A new weekly devoted to the interests of boys, *The Startler*, (incorporating *Boys Favourite*) has just been issued by The Amalgamated Press, Fleetway House, 23/25 Farringdon Street, London, E. C. 4.

### ACKNOWLEDGMENT

I wish to acknowledge with thanks the kind words from so many of you writers who have written about your work.

I sincerely regret that my writing now takes so much time that critical services to you who want them are impossible.

I ask that no manuscripts be sent me in the future, as I shall be forced to return them unopened.

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*Flying*, Lakeman and Tucker, Ltd., Long Acre, London, W. C. 2., is a new monthly in the aviation field, dealing with all phases of flying and construction.

A new golfing weekly, *Fairway and Hazard*, is being issued by the Niblick Publishing Co., 24, Chancery Lane, London, W. C. 2. This is the official organ of the Ladies Golfing Union.

*Words and Music* is a monthly of interest to writers who deal with song writing and the allied arts. The address is Mitre House, Fleet Street, London, E. C. 4.

*Indian Affairs*, published quarterly from 8/9 Essex Street, Strand, London, W. C. 2, is a new publication devoted to cultural, social, economic and political problems of India today.

The requirements of two high class journals issued by John Murray, 50, Albemarle Street, London, W. 1, were recently announced. The first, *Cornhill Magazine*, monthly, deals with literature, travel, science, history, and social efforts, and is open for articles on these subjects together with serial and short stories. The payment is about \$5 a page. The second, the *Quarterly Review*, is looking for articles of 4000 to 6000 words touching upon politics, economics, history, literature, philosophy and science. A preliminary letter is advisable in this case.

Macmillan and Co., Ltd., 10/15, St. Martins Street, London, W. C. 2, are in the market for copy for a number of their publications, as follows: *American Historical Review*, quarterly, articles on historical subjects and reviews. *Economic Journal*, articles on economic theory and description. *Eugenics Review*, touches upon questions of racial improvement or deterioration, heredity, etc. *Jewish Quarterly Review*, all subjects of interest to Jews. *Nature*, weekly, articles, which may be illustrated, on any scientific subject. *Nursing Times*, weekly, nursing news and articles on practical nursing and kindred subjects.

Mr. Gerald Barry, editor of the *Saturday Review*, who, with his staff, recently resigned en bloc, has produced the *Week End Review*, a weekly dealing with all phases of current thought on science, art, politics, literature, and the stage. It is issued from 229, Strand, London, W. C. 2.

### Changes

*Airways* is now owned by *Aircraft Engineering*, 6, Norfolk Street, London, E. C. 4; *Sports Pictures* has been altered to *Greyhound Outlook and Sports Pictures*.

### Discontinued

*Dick Turpin Library*, *Womans Life Novels*, *Boys Favourite*, *Money-Making Photography*, *Amateur Stage*, *Chic*, *Vox* (incorporated with *Gramophone Monthly*), *John Blunt*, *Leach's Home Needlework*.

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Monthly Contest Guide, 1654A James St., St. Paul, Minn.

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# Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

## NEWS LETTER TIPS

**G**ETTING out a news letter month after month becomes, in most trades, an occasional "problem"; in some trades, it is a perpetual problem.

One of the good news-gatherers relates some of his methods. He keeps special folders, one for each news connection, and into these go notes and clippings through the month. He knows those men in the local trade who will always talk for publication, if an interesting question is put to them; so before making his rounds he has his questions ready.

He is alert for important business developments which, as they occur, he can cover for all of his news connections. In a number of retail trades, he finds that by following the advertising of stores he is able, going to them for news information, to ask the questions which bring forth live information.

The telephone is made to help. Sources who will talk over the 'phone are known, and for others the telephone is used to ascertain when they are in. Several news letters are "worked" at one time, the correspondent routing himself so that, arriving back at his desk, he will have a good many words for the time spent outside.

Every news correspondent in the business paper field must develop judgment in the length of his letters. The law of diminishing returns is usually encountered very quickly as the correspondent tries to increase length. A skillful correspondent mails his short letters when copy "comes hard," long ones when it "comes easy."



## LAUNDRY AND DRY CLEANING MARKETS

"What are the markets for laundry and dry cleaning articles?"—S. H. M., Ohio.

**M**AGAZINES of the laundry trade use great quantities of material. The principal markets are *Laundry Age*, 1478 Broadway, New York; *Starchroom Laundry Journal*, 415 Commercial Square, Cincinnati, Ohio; *Laundryman's Guide and Dyeing & Cleaning Trades Journal*, Bona-Allen Building, Atlanta, Ga.; *Pacific Laundry Journal*, 369 Pine Street, San Francisco. These magazines buy regular news letters, convention reports, and feature articles. Rates run from  $\frac{1}{2}$  cent to 1 cent a word.

*Successful Dry Cleaning*, a pocket-size magazine recently launched by Von Hoffman at St. Louis, already publishing *Meat Merchandising*, very successful, and *Warm Air Heating*, offers a flat 1 cent

a word for features. It may go higher in special instances. Somewhat lower rates are paid by *National Cleaner & Dyer*, 521 Fifth Avenue, New York, Henry Nonnez, editor; *Cleaners' & Dyers' Review*, 128 Opera Place, Cincinnati, Gus Kepler, editor; *Cleaning & Dyeing World*, Roy Denny editor, 1697 Broadway, New York; *Pacific Dry Cleaner*, I. W. Musselman, editor, 369 Pine Street, San Francisco.

The trades represented by the laundry and cleaning and dyeing magazines have had great growth in recent years. A spirit of enterprise and ingenuity permeates them. Stories are not hard to find.



## LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL, AND CLASS JOURNAL FIELD

Fred Witman, managing editor, *Mortuary Management*, 1095 Market Street, San Francisco, announces that a minimum of  $1\frac{1}{2}$  cents a word will be paid for good articles pertaining to the funeral director. Technical stuff, pertaining to embalming, especially if it has to do with unusual cases, can always be used, provided the writers know their subject. Articles particularly emphasizing clever advertising methods employed by progressive morticians are eagerly sought. Payment is on acceptance, in accordance with the worth of the particular article; rejections are promptly made, and will be criticized if the author desires.

*Music Trade Indicator*, the oldest of the weekly music trade papers, has been amalgamated with *Piano & Radio Magazine*, 23 Jackson Boulevard, Chicago. The combined publications will be issued monthly. Roy E. Waite, formerly editor of *Piano & Radio Magazine*, will continue as editor of the combined publications.

Publications reporting loaded files are *Accessory & Garage Journal*, 551 Fifth Avenue, New York; *Nugents*, 239 W. Thirty-ninth Street, New York, and *The Merchandising Supplement, Electricity On the Farm*, 225 W. Thirty-fourth Street, New York. Editors of all three of these say they will not be in the market for some months.

*The Dixie Dentist*, published at 234 Bourbon Street, New Orleans, La., uses news material and photographs on ethical dentists, but on no painless or advertising dentists. No articles are desired, as dentists, themselves, furnish the magazine with a surplus of such material.

# The Writer's Platform

## A SIMPLE BUT COMPREHENSIVE TEST WHICH EVERY WRITER SHOULD APPLY

I HAVE seen so many beginning writers develop into successful authors under the guidance of David Raffelock, director of the S. T. C., that it is hard for me to understand why anyone ever tries to get along without his help.

Thousands of others share my enthusiasm for his work. He lectures now and then and sometimes gives a public criticism of a story. But whether on the platform or in the solitude of his desk, he unerringly selects the plot germ of the story, understanding the basic impulse that caused the writer to produce the story. Thus he is able to understand the yarn just as the author meant it to be. He then points out the general faults, revealing them so clearly that the author is surprised he didn't see them at once himself. His analysis continues, revealing now the more subtle weaknesses, until the story is neatly separated into its elements. His analysis possesses the definiteness of a necromancer and the clearness of a microscope.

Mr. Raffelock never stops at this point. Understanding the author's intent, he reconstructs the story as the writer himself would if he possessed Mr. Raffelock's experience as an author. That's the reason why his constructive suggestions have led to hundreds of sales. The comment is never foreign to the writer's own intention; in fact it is his own work, dressed up by a master craftsman so that it will be salable. Scores of successful writers owe their achievement to the sympathetic, capable collaboration of the director of the S. T. C. Hundreds of writers now working with him will soon be added to this number.

The director's interested supervision of every student's work is supplemented by the unique services given only by the Simplified Training Course. Honest service is given instead of high-sounding "aids" to writers that one sees advertised, all the way from numberologic treatments to elaborate courses. It staggers belief that all of these secure clients. Writers will spend considerable money finding out that some self-vaunted agents can't sell manuscripts, that some high-sounding services are thinly-veiled grafts, that some critics can only praise beautifully, thus covering up their inability to pick out faults and suggest workable constructive suggestions for revision. No wonder there are so many "ability tests" for the gullible, so many "writers' services" that don't serve!

Naturally I am selling my own "product." But I am not asking you to take my unsupported word; or am I asking you to listen to promises instead of proof. See page seventeen of this month's Author & Journalist. The excerpts printed there are from **unsolicited** letters. There are hundreds more like them in our files. Complete address of any will gladly be sent upon request.

The Simplified Training Course wishes to stand only upon its actual record of results. It is the first system of fictional training to modernize its work, to give complete professional services supplementary to its training, to practice rigid truth in its advertising and to live up in spirit and letter to its claims. No other system of fictional training gives such complete service, thorough personal training, unlimited time, marketing assistance and fair dealing in all financial matters.

No one ought to enroll for fictional training without making sure of several points:

**Training.** Does the course merely teach or does it train? If you are asked to analyze stories, do supplementary reading and write small literary bits, the course is no more than a teaching course. You must write original developments, plots and stories and these must be fully criticised if you are to secure real training.

**Criticisms.** Some courses grade assignments as was done when you submitted work while in school. It was all right then, for making good grades was what you were after. But in developing your ability you want to make your work salable. You want to know whether or not it is interesting and will appeal to editors. See that the course or institute gives you skilled criticisms, not meaningless grades.

**Required Work.** A book that sells for \$2.50 usually costs the publisher less than 40 cents. It is cheaper for a course to send you imposing-looking books than to hire highly-paid critics to report on your work. Make sure that when enrolling for a course you are not paying for a book or a set of books and getting in addition only a minimum amount of actual criticism. Reading matter is cheap; there are free libraries. Remember, you should be paying for training.

**Instructors.** The ideal instructor is one who has had experience as an editor, author and teacher. Name is worth little; capability is worth everything. Find out who the tauted instructor has trained. What is his record as an author? Has he had actual editorial experience? A good test, sometimes, is to buy a book on technique by the instructor. This will give you an insight into his real ability to train others. Are his views dogmatic or academic? The ideal instructor is the one who can help you write what you are best adapted to write; not what he thinks you ought to write or what literary geniuses before you have written.

**Supplementary Services.** Find out if the course you are considering will take definite interest in your development as an author. Does it provide contact with experienced members of its staff so that you can receive authoritative answers to troublesome questions? Does it maintain a **recognized** agency to sell your stories? A worth-while training course ought to create for you a literary atmosphere, ought to provide stimulation and encouragement. It ought to exert every effort to make you forge ahead quickly and surely.

**Cost.** Is the tuition fee reasonable? Something for nothing is usually worthless, but on the other hand, you do not want to pay for expensive advertising and overhead costs.

**Complete Stories.** A course is giving you a mere child's training if it does not give you complete, constructive criticism on at least five of your stories and twenty or more of your original plots. What is the use of learning technique if you do not receive expert guidance in applying that knowledge to writing your own fiction?

**Dependability.** What sort of organization is offering the course? Is it some mushroom "institute" with no background? Has the organization a reputation for honest service to writers? Does it stand well with editors and publishers? Have really successful authors tested the training and found it valuable? Anything may sound good superficially on paper. Dig below the surface. See if the testimonials merely damn with faint praise. Note how long the course has been serving writers. You take all the gamble when you enroll. You are entitled to know the facts beforehand; you should know fully what you will get in actual service.

The Simplified Training Course may not measure up to this test I have proposed, but it welcomes the writer to apply it before enrolling. Send for "The Way Past the Editor," a simple and direct statement of the S. T. C. and its services. If anything is left unsaid in the booklet, write me personally. My job is go-between, contacting the writer with the Simplified Training Course. You can write me without imposing on me in any way.

Cordially,

*L. L. Burns*

Registrar, The Simplified Training Course.  
Denver, Colorado,  
1839 Champa Street.

## THE AUTHOR &amp; JOURNALIST

Penn. P. Fodria, editor, *Retail Facts*, P. O. Box 1242, Omaha, Nebr., is chiefly interested in articles telling how the independent grocer has successfully fought the chains. One-page articles are preferred, for which \$10 to \$15 is paid. \$5 more is allowed if an acceptable photograph accompanies article. Payment is made within 30 days of acceptance. Query editor on proposed articles.

*Modern Retailing*, 1181 Broadway, New York, David Manley, editor, pays \$3 to \$10 for short items of 100 to 300 words, describing new and novel ideas used by merchants to sell or display goods, each item being illustrated with photograph or sketch, or permissible of having a sketch made.

*Products Engineering*, Tenth and Thirty-sixth Streets, New York, a monthly edited by K. H. Condit, is in the market for new ideas and material of interest to a high type of reader—engineers, designers, and men responsible for the development of machinery and all kinds of metal products. Articles of all lengths, from 50 to 3000 words, are used, preferably illustrated with photographs and drawings. No rehash material, essays, or generalities wanted. New ideas are valued more than literary style. The magazine maintains a staff of editors capable of putting material into final shape. Payment is on editing, usually about ten days after acceptance, at 1 to 3 cents per word, with special rates for special material. George Brady is managing editor.

*Wayside Salesman*, Waverly, Ia., is a projected new magazine of the Poultry Breeders Publishing Company. Frank Gruber, editor, writes: "Wayside Salesman is to be a trade journal going to roadside refreshment stands and tourist camps. We want articles of all kinds pertaining to these stands, but prefer the 'success' type of article, telling of successful stands and how the owners reached this success. Photographs should accompany. Articles should be short, from 500 to 1000 words. Payment will be on publication, as is the custom with our other journals, but for the present we will pay on acceptance and report on material in two or three days. We will probably pay from \$5 to \$10 per article. The first issue will be dated June." Other magazines of the group are *Leghorn World*, *Rhode Island Red Journal*, and *Wyandotte Herald*.

*Dairy Tribune*, Mt. Morris, Ill., offers a market for feature articles on farm-dairy and general agriculture, about 800 words in length, also short material of 150 to 250 words. Farm dairy success stories, cooperative organization success stories, and articles on boys' and girls' club activities, are sought. Rates are by arrangement, payment on acceptance. K. W. Cash is editor.

*Southern Ruralist*, Atlanta, Ga., has absorbed *Modern Farming*, formerly at New Orleans, La. It pays fair rates, on publication, but usually in the form of prizes, for articles on gardening, poultry raising, etc. Articles should be laid in Southern sections.

*Sales Tales*, Mt. Morris, Ill., has gone back to its old title of *How to Sell*, by which it will be known in the future. It pays fair rates for letters of experience in the direct selling line, stories of two or three thousand words with a "sales slant," and for articles and photographs on direct selling methods. Also it offers from \$1 to \$3 each for letters of 100 or not more than 300 words telling how some "old man that is too old to do anything else" has earned money selling any particular line of goods, by house-to-house selling, giving the name of line he handles and handled. Address "Old Dog" editor. It also pays \$1 each month for the three best jokes submitted pertaining to direct selling or salesmen, and 50 cents each for all others published.

*The American Field*, 440 S. Dearborn Street, Chicago, buys articles, short and long, the latter accompanied by photographs, on fishing, hunting and hunting dogs, trapshooting, and various other sports. Good photos are necessary with longer articles, and can be used with shorter ones, especially of dogs. F. M. Young is editor. Payment is on publication and seems to average about  $\frac{1}{2}$  cent a word.

*Fortune*, 205 E. Forty-second Street, New York, writes: "We are buying only short factual material. All our writing is done in the office."

*National Lumberman* is now a member of the United Business Publishers group, with the editorial offices at 249 W. Thirty-ninth Street, New York. Ralph T. McQuinn remains as editor. Mr. McQuinn states his needs as follows: "Items and articles briefly written about any branch of the lumber industry or lumber consuming industry; articles must be written interestingly and with a fresh point of view; not interested in long reports of conventions, but can use the unusual developments of conventions that are told very briefly. Articles are wanted that show new methods of retail lumber merchandising; that show to the buyer of wood for use in the creation of any product, such as furniture, radio, and the whole variety of industrial products made from wood, new or varied uses of wood that will help him to improve his final product."

*Michigan Farmer*, Detroit, Mich., is the present name of the *Michigan Business Farmer*, formerly located at Mt. Clemens, Mich. The magazine is now published weekly instead of bi-weekly. Milton Grinnell is editor. Articles of from 1000 to 2000 words on successful farming, also occasional short-stories and serials, are used. Payment is at  $\frac{1}{2}$  cent a word on publication.

*Texas Commercial News* has moved from Dallas, Tex., to 501 Kirby Building, Houston, Tex. L. M. Webb is editor.

#### Discontinued

*British Columbia Pharmaceutical Record*, Victoria, B. C.

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